Boston Conservatory Of Music

CATALOGUE

1924-1925

250 Huntington Avenue
BOSTON, MASSACHUSETTS

CALENDAR FOR 1924-1925

First Session, September 8, 1924 through January 24, 1925
Second Session, January 26, 1925 through June 13, 1925

Summer Session
June 15, 1925 through September 12, 1925

CALENDAR FOR 1925-1926

First Session, September 14, 1925 through January 30, 1926
Second Session, February 1, 1926 through June 19, 1926

Summer Session
June 21, 1926 through September 11, 1926

BOSTON CONSERVATORY OF MUSIC

(INCORPORATED)

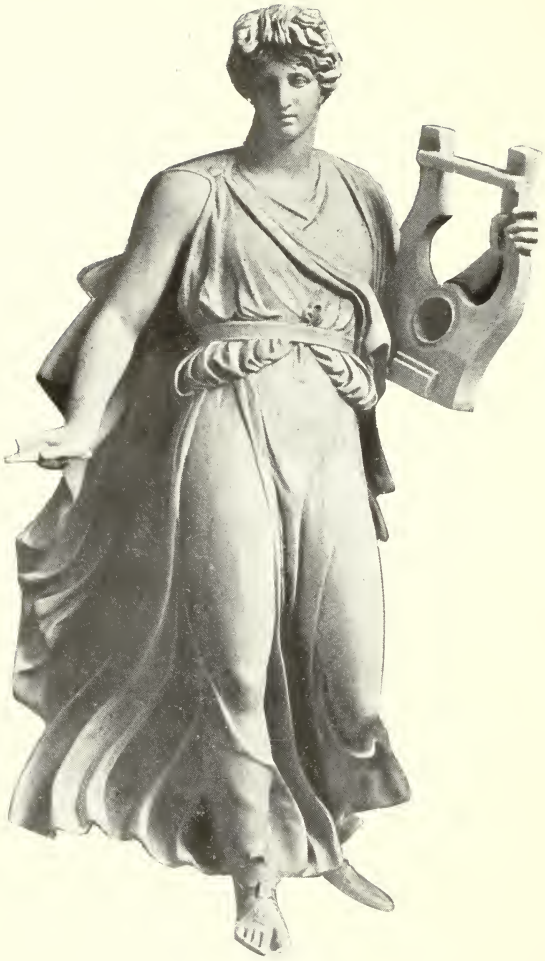
CATALOGUE

Sixth Year

1924-1925

250 Huntington Avenue

BOSTON, MASSACHUSETTS



Preamble

A vital impulse is expressing itself throughout this country toward the awakening of a higher understanding and more general appreciation of the recreative resources afforded by good music. This impulse is being earnestly fostered by all who realize that, if rightly developed, it can result in giving to America a more abundant aesthetic life and in creating a national American music which will embody and express the spirit of the country.

For the furthering of this objective the BOSTON CONSERVATORY OF MUSIC is eminently qualified through the completeness of its curricula (covering all subjects of professional musical study) and by the liberality of its policy of admission. It enjoins no specific academic requirements; it makes no stipulation of prerequisite musical accomplishment; it recognizes no discrimination of race or faith.

As our American nation has gained its marvellous vitality and growth through the ready assimilation of all who have come from far or near, seeking this haven of liberty and unbridled opportunity, so the national music of America must properly be an outgrowth and expression of the various characteristics of its composite population. This cannot be achieved, however, so long as our talented musicians are sent for study to foreign countries, with whose traditions and influence they inevitably become imbued. Great and noble though those countries are, whose undying works have become a world's heritage, yet they are not America, and while America is dependent upon them, no truly American music can be created. It must be indigenous in its conception, in its inspiration, in its color. But if, from the representatives of the whole world, assembled into this one great cosmopolitan nation, all latent talent is gratefully sought and is trained in this country by efficient instructors, a wonderful American music will soon arise, which, untrammelled by traditions of race or of creed, will become the true expression of the soul of a unified humanity.

To do whatever it can toward accomplishing this ideal, the BOSTON CONSERVATORY OF MUSIC is reverently dedicated.

Agide Jacchia, Director.

FACULTY

In alphabetical order

(* Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, Director

CONDUCTING: *Agide Jacchia.*

COMPOSITION and ORCHESTRATION: *Agide Jacchia, Otto G. T. Straub.*

COUNTERPOINT, FUGUE, HARMONY, THEORY: *Otto G. T. Straub.*

SOLFEGGIO: *Irma Seydel.*

VOICE CULTURE: *Jessie P. Drew, Ester Ferrabini, Rodolfo A. Fornari, Samuel R. Gaines.*

COACHING: *Ester Ferrabini, Samuel R. Gaines.*

PIANOFORTE: *Hans Ebell, Clementine Miller, Cyrus Ullian.*

ORGAN: *Merton B. Frye, *Albert W. Snow.*

HARP: *Wilhelmina van den Berg.*

FLUTE and PICCOLO: * *Augustus Battles.*

OBOE and ENGLISH HORN: * *Louis Speyer.*

CLARINET and BASS CLARINET: *John S. Leavitt, * Albert Sand.*

BASSOON and CONTRABASSOON: * *Abdon Laus.*

SAXOPHONE: * *Abdon Laus, John S. Leavitt.*

HORN: * *Max Hess.*

CORNET and TRUMPET: *Edwin G. Clarke, * Kurt Schmeisser.*

TROMBONE and TUBA: * *Eugene Adam.*

PERCUSSION: * *Carl F. Ludwig.*

VIOLIN: *Carmine Fabrizio, Daniel Kuntz, Armando Leuci, * Frederick L. Mahn, Irma Seydel.*

VIOLA: *Armando Leuci, * Frederick L. Mahn.*

VIOLONCELLO: *Rudolf Nagel.*

CONTRABASS: * *Theodor Seydel.*

ORCHESTRAL TRAINING CLASS: *Agide Jacchia.*

CHORAL TRAINING CLASS: *Samuel R. Gaines.*

BAND TRAINING CLASS: *Edwin G. Clarke, * Eugene Adam.*

HISTORY OF MUSIC: *John N. Burk.*

FORMAL ANALYSIS: *Otto G. T. Straub.*

DRAMATIC ART: *Ester Ferrabini, Beatrice King.*

BALLET TRAINING: *Maria Paporello.*

LANGUAGES: *French, Eugene Adam ; German, Margarette Münsterberg ; Italian, Anna M. Bottero.*

FREE CLASSES

PIANOFORTE TECHNIQUE

VIOLIN TECHNIQUE

STRINGED INSTRUMENT ENSEMBLE

ORCHESTRAL TRAINING

CHORAL TRAINING

HISTORY OF MUSIC

ADMISSION

The year at the BOSTON CONSERVATORY OF MUSIC is divided into three Sessions (as shown by the Calendar, second page of cover), but there are no formalities of entrance and a student may enroll at any time. It is, of course, always advisable for one who wishes to enter any of the classes to register for the first meeting of a Session.

An initial Registration fee of $2 is charged to all students.

INSTRUCTION

Instruction in Composition, Voice Culture, and all Instrumental Courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In these subjects, classes in Pianoforte and Violin Technique, Stringed Instrument Ensemble, Choral Training, and Orchestral Training are given *free of charge*, as supplementary instruction. In other subjects both individual and class instruction is offered.

REGULAR and SPECIAL STUDENTS

Students are classified as *Regular* or *Special.*

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take, in addition to lessons in his principal subject, all the complementary requirements of his course, in proper sequence. One who has previously studied any complementary subject of a course may receive full credit upon passing the examination in accordance with the regulations. (See " Examinations," page 7.)

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly lessons.

SUMMER SESSION

The Summer Session offers an opportunity, if desired, for students to continue their studies uninterruptedly through the year, or for others who wish to obtain instruction during the summer months.

EVENING INSTRUCTION

Evening Lessons with the regular Faculty members are available throughout the entire year.

REGULATIONS

TUITION

All tuition charges must be paid in advance at the *beginning* of each term of ten weeks. Students entering at the middle of a term must pay for the unexpired balance of that term and for the full term following.

Lessons lost by absence must be paid for and will be made up by the instructor, provided that notice is received in the Office *twenty-four hours previous to the appointment.* In case of prolonged absence, due to illness or other emergency, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the Session.

Students are required to make up lessons lost by an instructor's absence, provided the student is notified in advance, or to accept a substitute instructor for the lesson.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session for the purpose of classifying *Regular* students in *all* their respective subjects and for *all* students enrolled in Theoretical subjects. No one is eligible for *free* Annual Examination as a candidate for a Certificate

or Diploma in any subject in which he has not been enrolled for the entire Session previous to the examination. In the History of Music the Annual Examination will be given *free* only to those who have attended at least twelve lectures of the series.

A student who fails to qualify for or to pass an Annual Examination is given an opportunity in September to take a Reparatory Examination, for which a written application must be filed in the Office before September first.

Semestral Examinations are given primarily for those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the First Session.

Students who are in arrears in any payments due the Conservatory are not admitted to examinations.

Special students enrolled for private instruction are given informal examinatlons by their respective instructors at the end of the regular School Year.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional upon his satisfactory completion of all the complementary requirements of his course. The Diploma fee will be refunded in case of failure to pass any of the examinations.

A Diploma with "Honors" is awarded to a student whose mark is 100% for the examination in his principal subject.

Certificates are given *free* to all students of the Conservatory for the completion of the courses in Solfeggio, Theory, Harmony, and the History of Music.

Anyone may take Diploma Examinations in all the required subjects of a course in conformity with the Regulations, upon the advance payment of ten dollars for the examination in each subject not completed at the Conservatory.

PRIZES

For Regulations for Prizes see page 34.

COURSES OF STUDY

(The curricula outlined in the courses are on the basis of two lessons per week in Principal Subjects. Theoretical Classes meet either once or twice a week according to the subject.)

CONDUCTING

AGIDE JACCHIA

Orchestra Conducting

No student will be admitted to this course unless he has fulfilled the following requirements: Completion of the courses in Solfeggio, Theory, Harmony; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

Chorus Conducting

No student will be admitted to this course unless he has fulfilled the following requirements: Completion of the courses in Solfeggio, Theory, Harmony; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

Tuition: $50 for 10 lessons.

COMPOSITION and ORCHESTRATION

AGIDE JACCHIA OTTO G. T. STRAUB

The completion of the courses in Harmony, Theory, and Solfeggio is prerequisite for admission to this course.

Grade I

Small forms of Composition; Canon, Inventions, and Fugues in Free Counterpoint.
Choral Prelude; Motet.

Grade II

Chamber Music; Concerto; Sonata; Symphony.
Orchestration.

Complementary requirements for a Diploma: Completion of the third Grade of Pianoforte, second Grade of Organ, second Grade of Violin or Violoncello, Formal Analysis, and the History of Music; also the playing of Percussion instruments and conducting of the Orchestral Training Class.

Tuition: $50 for 10 lessons.

COUNTERPOINT, FUGUE, HARMONY, THEORY

OTTO G. T. STRAUB

COUNTERPOINT and FUGUE

The completion of the courses in Theory and Harmony is prerequisite for admission to this course.

Grade I

Two, three, and four-part Counterpoint in all species; Imitations; Choral Preludes.
Small compositions on given themes.

Grade II

Canon; Double Counterpoint; two, three, and four-part Fugues.

Tuition: $50 for 10 lessons.
(Special price for four hours monthly: $30)

FORMAL ANALYSIS

Phrasing (Motif, Phrase, Sentence, Period); Lied-forms; Prelude; Etude; Suite and Dance Forms; Marches; Variations.
Large Forms (Scherzo, Rondo, Sonata, Overture, Concerto, Symphony, Symphonic Poem).
Songs and Vocal Forms; Contrapuntal Forms.

Tuition { $10 for 10 weeks.
$15 " 10 " (for students enrolled for this course only).

HARMONIC ANALYSIS (Supplementary Course)

Practical illustrations of Harmony by examples from Classic composers.

Tuition: $5 for 10 weeks.

HARMONY

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Intervals; Triads and their Inversions; Seventh and Ninth Chords and their Inversions; Rules of part-writing (connection, preparation, and resolution of intervals and chords); Cadences and Sequences; Rule of the Octave.

Grade II

Suspension; Appoggiatura; Retardation; Changing Tones; Passing Tones; Anticipation; Organ Point; Modulations; Chromatics; Enharmonics.

Exercises in four parts for pianoforte, stringed quartet, and voices, in their respective clefs.

Tuition	Elementary Course	(Private)	$20 for 10 lessons.
	" "	(Class)	$10 for 10 weeks.
	Advanced Course	(Private)	$30 for 10 lessons.
	" "	(Class)	$15 for 10 weeks.

THEORY (Rudiments of Music)

This course is required of all *Regular* Students.

Notation; Metre and Rhythm; Scales; Intervals; Ornaments; Musical Terminology; Elementary Acoustics.

Tuition	Private:	$20 for 10 lessons.
	Class:	$10 for 10 weeks.

SOLFEGGIO (Rhythmical Articulation and Ear Training)

IRMA SEYDEL

This course is required of all *Regular* students.

Grade I

Bona Method. First and second parts in Sol (Treble) and Fa (Bass) Clefs.

Grade II

Bona Method. Third parts in Sol, Fa, and Do Clefs. Sight reading; Transposition; Rhythmic and Melodic Dictation; Ear-training.

Tuition { Private: $20 for 10 lessons.
Class: $10 " 10 weeks.

JUNIOR SOLFEGGIO

Class for children: one meeting per week.
Tuition: $15 for 20 weeks.

HISTORY OF MUSIC (Lectures)

JOHN N. BURK

(Press representative of the Boston Symphony Orchestra)

A general survey of the development of the art of music in its varying forms and phases, describing the lives and characteristics of the most important composers, the aesthetic points of view and historical backgrounds of the successive epochs. Representative works played to illustrate the lectures.

Tuition { The course is *free* for all students enrolled in the Conservatory; for others the tuition is $25 for the series of fifteen lectures.

VOICE CULTURE and COACHING

ESTER FERRABINI
JESSIE P. DREW
SAMUEL R. GAINES
RODOLFO A. FORNARI

Grade I

The fundamentals of Singing; Breathing; Diction.
Boston Conservatory of Music 36 Vocalises compulsory for all students.
Panofka: A B C. Garcia: The Art of Singing.
Vocalises by Sieber; Concone; Marzo (Book); Vaccai.
Songs in the original language or in English.

Grade II

Boston Conservatory of Music 36 Vocalises continued. Advanced vocalises by Concone; Marzo; 50 Petit Vocalises by Tosti; Studies for Velocity, Trill, and Embellishments by Lütgen.

Grade III

Coaching: Operas of the old and modern repertoire in the original language or in English; Oratorio; Classic Songs.

Complementary requirements for a Diploma as Vocal Instructor: Completion of the courses in Solfeggio, Theory, Harmony, the third Grade of Pianoforte, Dramatic Expression, History of Music, and regular attendance in the Choral Training Class.

Complementary requirements for a Diploma as Professional Singer (granted only to those endowed with exceptionally good voices): Completion of the courses in Solfeggio and Theory, the second Grade of Pianoforte, Dramatic Expression, a knowledge of the English, French, German, and Italian languages, regular attendance in the Choral Training Class, and participation in Recitals and at any rehearsal of the Orchestral Training Class, when requested by the Director.

Tuition { $20 for 10 lessons / $30 " 10 " / $50 " 10 " } according to grade and instructor.

PIANOFORTE

HANS EBELL

CLEMENTINE MILLER CYRUS ULLIAN

(STEINWAY PIANOFORTE)

A class in Technique, meeting weekly, is *free* to all students enrolled in the Pianoforte course; attendance at least once a month being required of all *Regular* students who wish to be admitted to the Pianoforte examinations. Instructor: Mr. Ebell.

All *Regular* students of the fourth, fifth, and sixth Grades are required to do assigned accompanying for Advanced students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing, Schmitt: Preparatory Exercises; Beyer: Elementary Book. One or more compositions from each of the following groups:

(1) Mozart: Minuet No. 1 in G major; Thomé: Melody in C major.

(2) Oesten: White Roses; Poldini: Waltz Serenade; Schytte: Dance of the Gnats; Gurlitt: The Forest Brook; Trucco: Pastorale Op. 11, No. 3.

(For four hands)

Godowsky: Miniatures-First suite; Third suite; Seven Ancient Dances.

Grade II

Knowledge of all major and minor scales and arpeggios on triads, dominant seventh and diminished seventh chords.

Stasny: Finger Training; Hanon: The Virtuoso Pianist; Koehler: Op. 50.

One or more compositions from each of the following groups:

(1) Clementi: The First 6 Sonatinas Op. 36; Poldini: Oiseaux de Passage.

(2) Beethoven: Little Variations on a Swiss Air; Spindler: Light Staccato.

(3) Gahm: Dancing Marionette; Trucco: Toccatina Op. 11, No. 5.

(For four hands)

Godowsky: Miniatures-Miscellaneous Nos. 1, 2, 3, 6, 8, 9, 10, 12, 13, 14, 17.

Sight Reading of first Grade pieces, not previously studied.

Intermediate Course

Grade III

Scales and arpeggios in slow tempo, in parallel motion through four octaves, and in contrary motion through two octaves.

Stasny: Finger Training (continued). Kullak: Octave School (Book 1). Czerny: Op. 636; or LeCouppey: Op. 20; or Berens: Op. 61.

One or more compositions from each of the following groups:
(1) Easy Sonatas by Haydn and Mozart; Beethoven: Sonatas Op. 49, Nos. 1 and 2.
(2) Bach: Two-part Inventions; Easy Pieces by Early Classic Composers (Collection J. Henius); Godard: Au Matin.
(3) Schytte: The Spinning Wheel; Grieg: Lyric Pieces Op. 12; Trucco: Gavotte and Musette Op. 12, No. 2; Gahm: Elfentanz.
(For four hands)
Godowsky: Miniatures-Second suite; Modern Dances. Sight Reading of second Grade pieces, not previously studied.

Grade IV

Scales and arpeggios as in Grade III in all tempos, also in double octaves in parallel motion through two octaves and in contrary motion through one octave, in slow tempo.
Kullak: Octave School (Books I and II). Clayton Johns: From Bach to Chopin. Czerny: Op. 299 and Op. 740 (not less than three studies); Cramer-Bulow: Selected Studies (not less than three studies). One or more compositions from each of the following groups:
(1) Bach: Three-part Inventions, Partitas, Suites; Early Classics (difficulty Grade B).
(2) Sonatas and Rondos by Haydn and Mozart; Beethoven: Bagatelles.
(3) Beethoven: Easy Sonatas, e. g. Nos. 1, 4, 5, 6, 9, 10, 25.
(4) Schubert: Impromptus and Moments Musicaux; Mendelssohn: Songs without Words; Schumann: Childhood Scenes, Forest Scenes.
(5) Chopin: Easy Preludes and Nocturnes, Bolero, Ecossaises, Rondos.
(6) Tschaikowsky: The Seasons of the Year; Grieg: Lyric Pieces Op. 38, Album Leaves Op. 28; MacDowell: Woodland Sketches; Moszkowski: Etincelles, Sur L'Eau; Bargiel: Marcia Fantastica.

(Of the six required repertoire compositions, four must be presented by memory at the examination for admission to Grade V.)

(For four hands)

Godowsky: Miniatures-Miscellaneous Nos. 4, 5, 7, 11, 15, 16, 18, 19, 20. G. Fauré: Op. 56, Op. 57. Sight Reading of third Grade pieces, not previously studied.

Classes for four-hand playing, open to students of the first four Grades. Instructor: Miss Miller.

Tuition: $12 for 10 weeks.

Advanced Course

Grade V

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.

Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum. Also studies by Moszkowski, Sternberg, MacDowell, Chopin, Liszt.

Compositions from each of the following groups: (1) Bach; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Early Classics; (8) Contemporary Composers. One of these compositions is required to be a concerto for pianoforte with orchestra accompaniment.

Grade VI

Special study of scales in double thirds. Tausig: Daily Exercises (Books I, II, and III).

Special study of the master-works of the composers grouped in Grade V. All compositions studied in this grade must be memorized in preparation for the lesson.

Final Examinations for a Pianist-Instructor:

I. Eight compositions selected by the committee from a repertoire presented for approval a month previous, consisting of the following pieces:

(1) Six preludes and fugues from Books I and II of the Well-tempered Clavichord and an extensive composition (for instance, Chromatic Fantasie or Italian Concerto) by J. S. Bach.

(2) One of the last five sonatas and one other sonata by Beethoven. (A sonata by Mozart or Haydn may be substituted for the last one.)

(3) A ballade, a scherzo, and a dance by Chopin.
(4) A composition by an early classic composer, preferably from the collection in Godowsky: Renaissance.
(5) An extensive work by Schumann or Brahms and inversely a small composition by Brahms or Schumann.
(6) An original composition and a transcription, or a Rhapsody by Liszt.
(7) A composition by Weber, Mendelssohn, or Schubert.
(8) A composition by a contemporary composer. (One of the compositions in Groups 5-8 must be a sonata.)
(9) A concerto.

II. One composition prepared in two hours, and one *a prima vista.*

A special course for Concert Pianists is offered for those students who pass the examinations from Grade V to Grade VI most commendably. This course is given in classes of not less than three nor more than five. One hour per week. Instructor: Mr. Ebell.

Tuition: $25 for 10 weeks.

Final examinations for a Concert Pianist are on the same requirement as for a Pianist-Instructor, with the addition of the following pieces to the repertoire of Requirement I: three studies by Chopin, two studies by Liszt, one concert study by a contemporary composer, two more concertos.

Complementary requirements for a Diploma as Pianist-Instructor: Completion of the courses in Solfeggio, Theory, Harmony (unfigured bass in four parts and four clefs), Formal Analysis, and the History of Music.

Additional requirements for a Diploma as Concert Pianist: Florid Counterpoint in four parts, Fugue in four parts, Orchestration of a Pianoforte composition, playing of Percussion instruments in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition	Elementary course:	$20	for	10	lessons.
	Intermediate "	$30	"	10	"
	Advanced "	$50	"	10	"

For Henry F. Miller & Sons Co. Lyric Grand Pianoforte Prize see page 34.

ORGAN

*Albert W. Snow Merton B. Frye
(*Member of the Boston Symphony Orchestra)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to modern composers, with special attention to phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Grade IV

Bossi: Concerto Op. 100.
Recital playing, and study of modern composers, particularly of the French school.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Formal Analysis, Counterpoint and Fugue, the History of Music, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " $40 " 10 "

HARP

Wilhelmina Van den Berg

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Studies by Bochsa: Naderman.
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Studies by Schuëcker, Heller-Hasselmans; Bochsa.
Oberthür: Impromptu; Meditation.
Zabel: Élégie Fantastique.

Grade V

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Formal Analysis, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition: $50 for 10 lessons.

FLUTE and PICCOLO

AUGUSTUS BATTLES
(Member of the Boston Symphony Orchestra)

Grade I

Tone production; sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade III

Altes: Method (Third Part.) Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman.
Concertos by Mozart; Pieces by Demersseman-Lindpainter.
Solos by Tulou.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.
Study of orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " : $30 " 10 "

OBOE and ENGLISH HORN

LOUIS SPEYER
(Member of the Boston Symphony Orchestra)

Grade I

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Duets.
Solos by Colin; Verroust.

Grade IV

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.
Mozart: Quartet; Beethoven: Trio; Handel: Concerto and Sonata; Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced course: $30 " 10 "

CLARINET and BASS CLARINET

* ALBERT SAND JOHN S. LEAVITT

(* Member of the Boston Symphony Orchestra)

Grade I

Tone Study. Breathing. Klosé: Method (Book I).
Elementary scales.

Grade II

All Scales. Klosé: Method (Book II).
Mueller: Etudes; Kroepsch: Books I and II;
Bärmann: Book I.

Grade III

Bärmann; Advanced Daily Studies.
Etudes by Kroepsch; Mueller.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos; Weber: Concertini; Cavallini: Caprices.
Duos for two clarinets.
Quintets by Mozart; Kroepsch (Books III and IV).
Selected solos by Debussy; Pennequinn.

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " $30 " 10 "

BASSOON

ABDON LAUS
(Member of the Boston Symphony Orchestra)

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts).
All scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method (Third Part); 50 exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata; Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations; Concertos by Busser; David; Bourdeau: Second Solo; Mozart: Larghetto; Vabaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde.
Bourgault-Ducoudray: Solo; Mozart: Concerto; René: Solo de Concert; Hassler: Concerto in C minor; Cols: Concertstück.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, the second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " $30 " 10 "

SAXOPHONE

ABDON LAUS JOHN S. LEAVITT

Grade I

Pares: Saxophone Method; Mayeur: Saxophone Method (Part I).
de Ville: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Ben Vereecken: Complete Chromatic Scale; Mayeur: Saxophone Method (Part II).
de Ville: 20 Operatic Melodies for Study of Phrasing.
Pieces by Bachman; Balfe; Nicolao; Lefebvre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas; Kappey: 11 Progressive Saxophone Studies; Lazarus: 8 Fantasias.
Pieces by Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

Tuition: $20 for 10 lessons.

HORN

MAX HESS
(Member of the Boston Symphony Orchestra)

Grade I

Grand Theoretical and Practical School for Horn.
Franz: Method (Vol. I); Schantl: (Vol. I); Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part); Schantl: (Vol. III).
120 Melodic Pieces for Interpretation, preparatory to Solo Playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz. Brahms: Trio; Beethoven: Sonata.
Concertos by Mozart; Weber; R. Straus; Saint-Saëns. Solos from orchestral works are studied in Grades III and IV. Transposition is taught in every grade.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition: $30 for 10 lessons.

CORNET and TRUMPET

EDWIN G. CLARKE * KURT SCHMEISSER
(* Member of the Boston Symphony Orchestra)

Grade I

Tone production; Use and control of tongue; Cultivating muscles of lips; Method of breathing.
Structural Studies and Scales.
Clarke: Elementary Studies; Arban: Method (First Section).

Grade II

All forms of single tonguing; Chromatic scales and studies; Extending compass; Slurring and simple phrasing; Arpeggios.
Clarke: Original Studies; Arban: Intermediate Studies; World: Method (Vol. I).

Grade III.

Double and triple tonguing; Tonguing as applied to Trumpet; Advanced Phrasing.
Clarke: Technical Studies; World: Method (Vol. II). Selected Solos.

Grade IV

Completing Compass; Style and Expression; Endurance; Solo playing.
Clarke: Characteristic Studies; Arban: Artistic Studies and Solos; St. Jacome: Advanced Studies; World: Method (Vol. III).

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " $30 " 10 "

TROMBONE and TUBA

EUGENE ADAM
(Member of the Boston Symphony Orchestra)

Grade I

Sustained sounds and scales.
Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.
Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo; Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.
Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected solos.
Beethoven: Grand Aria Symphonique; Trios by Mozart; Haydn; Quartets by Adam; Meyerbeer.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Second Grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " $30 for 10 "

PERCUSSION

CARL F. LUDWIG
(Member of the Boston Symphony Orchestra)

Side-Drum; Bass-Drum; Cymbals; Tam-tam; Tambourine; Triangle; Castanets.
Bells; Xylophone; Timpani.

Tuition: $20 for 10 lessons.

VIOLIN

IRMA SEYDEL

CARMINE FABRIZIO — ARMANDO LEUCI
DANIEL KUNTZ — *FREDERIC L. MAHN
(*Member of the Boston Symphony Orchestra)

Elementary Course

Grade I

Sitt: (Studies Book I); Laighton: Tunes and Technique (Parts 1 and 2); Laoureux (Books I and II).
Seven Major Scales and Arpeggios, in first position.

Grade II

Studies by Sitt (Book II); Mazas; Dont. Laighton: First Steps in Shifting.
Koehler: Etudes; Sevcik: Op. 7 (Part 2); Schradieck: Scales and Arpeggios; Laoureux (Book II Supplement); Cranz: Scales.
Students' Concertos by Seitz; Accolay; Jansa; Muldermans. Dancla: Op. 187.
All Major Scales and Arpeggios through two octaves.
Three Minor Scales and Arpeggios through two octaves.

Intermediate Course

Grade III

Kreutzer: Studies; Laoureux (Book IV); Sevcik; Op. 8, 9, and 2; Schradieck: Scales and Arpeggios.
Concertos by Rode; Viotti. de Bériot: Air Varié.
Selected Solos.
All Major Scales and Arpeggios through three octaves.
All Minor Scales and Arpeggios through two octaves.

Grade IV

Fiorillo: Studies; Sevcik: Op. 8, 9, and 2 (cont.), and 1.
Concertos by de Bériot; Viotti; Mozart.
Selected Solos.
All Minor Scales and Arpeggios through three octaves.

A class in Technique, meeting weekly, is *free* to all students upon reaching Grade III. Instructor, Miss Seydel.

Advanced Course

Grade V

Rode: Studies; Sevcik: Op. 1 and 2 continued.
Concertos by Bach; Spohr; Bruch.
Selected Solos.
All Scales in octaves through one or two octaves.

Grade VI

Paganini: Studies; Sevcik Op. 1 and 2 concluded.
Concertos by Beethoven; Brahms; Ernst; Mendelssohn; Paganini; Vieuxtemps; Wienwiaski; Saint-Saëns.
Bach: Solo Sonatas.
Selected Solos.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Formal Analysis, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { $20 for 10 lessons; $30 " 10 "; $40 " 10 "; $50 " 10 " } according to grade and instructor.

For Clark Powers Violin Prize see page 34.

VIOLA

* Frederick L. Mahn — Armando Leuci

(*Member of the Boston Symphony Orchestra)

Grade I

Position; Tone production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions, from works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli: 41 Caprices.
E. Krenz: Op. 5.
Solos from orchestral works.

Grade V

Kreutzer: 40 Studies.
E. Krenz: 10 Petits Morceaux Op. 122.
Vieuxtemps: Élégie Op. 30.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " : $30 " 10 "

VIOLONCELLO

RUDOLF NAGEL

Grade I

Werner: Violoncello School; Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: Op. 11.
Dotzauer: Op. 54.
Easy Solos.

Grade III

Grützmacher: Op. 38; Lee: Op. 31; Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Sorvais: Fantasia Op. 13.
Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies Op. 155, Part 4.
Leo Schultz: Classics (Two Volumes).
Concertos by Goltermann; Lalo; Saint-Saëns.

Grade V

Boellmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli;
Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.
Concertos by Dvořák; Volkmann; Schumann.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: $20 for 10 lessons.
Intermediate " $30 " 10 "
Advanced " $40 " 10 "

CONTRABASS

THEODOR SEYDEL
(Member of the Boston Symphony Orchestra)

Grade I

Tone production and bowings on the open strings.
Progressive studies.
Finger exercises.
Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl; Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double-Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition: $30 for 10 lessons.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS

IRMA SEYDEL

Ensemble Classes for Stringed Instruments are open to students of Violin, Viola, Violoncello, and Contrabass.

These classes, each meeting one hour weekly, are *free* to all students enrolled in these subjects; for others the tuition is:

Junior	Ensemble:	$10	for	10	weeks.
Intermediate	"	$15	"	10	"
Advanced	"	$20	"	10	"

ORCHESTRAL TRAINING CLASS

AGIDE JACCHIA

Selected compositions by old and modern masters.

This course is *free* for Conservatory students of Orchestral Instruments or Composition, upon reaching the grade specified under the Complementary requirements of their respective courses. For others the tuition is $40 per school year.

CHORAL TRAINING CLASS

SAMUEL R. GAINES

This course is compulsory for all *Regular* students of Voice Culture, and open to others on invitation from the Director. There is *no charge* for tuition.

BAND TRAINING

EDWIN G. CLARKE *EUGENE ADAM
(*Member of Boston Symphony Orchestra)

Standard Overtures.
Operatic Selections.
Characteristic: Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Tuition: $25 per school year.

DRAMATIC ART

ESTER FERRABINI BEATRICE KING

Preparation for Public Speaking and all branches of Stage Work; Make-up; Costuming; Pageantry.

Tuition { Private lessons: $20 for 10 lessons.
Class lessons : $10 " 10 weeks.

Class exclusively for the Dramatic Study of Grand Operas.

Tuition: $15 for 10 weeks.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively. Private lessons.

Tuition { Private lessons: $30 for 10 lessons.
Class lessons : $15 " 10 weeks.

DEPARTMENT OF LANGUAGES

EUGENE ADAM MARGARET MÜNSTERBERG
ANNA M. BOTTERO

French, German, and Italian taught by native instructors. Authoritative orthoepy and interpretation of Librettos of Operas. Thorough grammatical study, if desired.

Tuition { Private lessons: $20 for 10 lessons.
Class lessons: $10 for 10 weeks.

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all students, as individuals, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with any of the following dormitories for girls, where board and room are obtainable at rates ranging from $6.50 to $20 per week:

(1) The Franklin Square House, 11 E. Newton St.
(2) The Students' House, 96 The Fenway.
(Especially for girls under 20).
The Students' Union, 81 St. Stephen St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

Students under twenty-one years old who live out of town may secure at the local railroad stations applications for "Pupils' Tickets" which, when signed by the Director of the Conservatory, entitle the holder to special rates.

LIBRARY

The Students' Library contains reference books on musical subjects, together with valuable works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

A selected assortment of vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded *Regular* students, so far as accommodations permit. An exception is

necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. A scholarship awarded to any student is continued to the end of his course, provided he shows that he is availing himself to the full measure of its advantages. By the acceptance of scholarship assistance on the part of a student, it is assumed that he intends to complete his course for a Diploma at the Conservatory.

Two scholarships, each for one year's full tuition, are offered to any close relative (brother, sister, son, or daughter) of a member of the Boston Conservatory (Gamma) Chapter of the Kappa Gamma Psi Fraternity.

PRIZES

The following prize offers are open to *Regular* students of the Conservatory, enrolled for the entire School Year 1924–1925.

Through the generosity of the Henry F. Miller & Sons Piano Co., one of their beautiful-toned Lyric Grand Pianos (value $1,350) will be awarded in the spring of 1925 to the *Regular* student of the Pianoforte course who is adjudged the winner in a public contest to be held in May. The pieces to be presented for the competition will be announced in January. Three eminent musicians, in no way affiliated with either the Henry F. Miller Co. or the Conservatory, will act as judges.

Mr. Clark Powers, the renowned Violin-maker, has offered one of his celebrated "Equipoise" violins as a prize to be competed for by *Regular* students of the Violin course for the year 1924–1925. The award will be determined by a public contest in the spring, to be presided over by three impartial judges. The Violin, made on the "Equipoise" principle, which has been proclaimed "the acme of scientific art in violin-making," will be of specially selected wood and valued at $500. It will be placed on exhibition in the Conservatory at the opening of the Fall Session.

At frequent intervals during the regular school year, Recitals are given by students representing the various courses, or by members of the Faculty.

Through the courtesy of the Management of the Symphony Hall Pops, Thursday, May 29, was assigned as the Annual Boston Conservatory of Music Night. Mr. Jacchia, the Conductor of the Pop Concerts, arranged a program of special interest to students of the Conservatory. For one number of the program, Miss Iride Pilla, '24, sang the aria, "Tacea la notte placida," from Verdi's "Il Trovatore."

On Monday evening, February 25, 1924, Miss Irma Seydel gave a Recital for the Scholarship Fund of the Conservatory. Miss Seydel, assisted by Miss Wilhelmina Wagner, Accompanist, presented the following program:

I

FRANCK . . . . . Sonata in A Major

Allegretto ben moderato
Allegro
Recitative-Fantasia
Allegretto poco mosso

II

SCHUBERT . . . . . Ave Maria
BEETHOVEN . . . . . Minuet in G
SARASATE . . . . . Spanish Dance

III

BEETHOVEN . . . . . Romance in G Major
WIENIAWSKI . . . . . Polonaise in A Major

Chickering Pianoforte

At the public Students' Recitals, to which parents and friends were invited, the following programs were given:

MONDAY, JANUARY 21, 1924, AT 8 P. M.

PRELUDES in Do minor and Sol major . . . Chopin
PAULINE BUNSHAFT - Grade IV - Mr. Ullian

Connais-tu le pays . . . . *from "Mignon"* . . . Thomas
LEONORA WOOD - Grade II - Mme. Ferrabini

First Movement . . *from "Fifth Sonata"* . . . Beethoven
JOSEPH OROSZ - Grade III - Mr. Ullian

WALTZ in La minor . . . . . Grieg
HELEN WALLACE - Grade III - Mr. Ullian

A Pleasant Half-Hour on the Beach . . . . M. D. Cooke
EVELYN KAULBECK - Dramatic Expression - Miss King

PRELUDE AND FUGUE in Do minor . . . Bach
MAXWELL SHORT - Grade IV - Miss Miller

Sleep, My Darling . . . . . Manna-Zucca
SADIE SHEER - Grade I - Mme. Ferrabini

(a) RHAPSODY . . . . . Straub
(b) The Music Box . . . . . Liadoff
SONIA WEINBERG - Grade VI - Mr. Ebell

E lucean le stelle . . . . *from "Tosca"* . . . Puccini
JOSEPH ANTONELI - Grade III - Mr. Fornari

VALSE in La flat Major . . . . . Chopin
GERTRUDE ALBINSKY - Grade VI - Mr. Ebell

(a) Hymn to the Sun . . . . . Mozart
(b) The Little Dustman . . . . . Brahms
GIRLS' CHORUS

(a) MINUET . . . . . Bizet-Rachmaninoff
(b) St. Francis Talking to the Birds . . . . Liszt
CATHERINE CARVER - Grade VI - Mr. Ebell

JOSEPH OROSZ, Accompanist

MONDAY, APRIL 14, 1924, at 8 P. M.

Hunting Song . . . . . Mendelssohn
BEN LANCISI - Grade V - Mr. Ebell

O Don Fantale . . . . *from "Don Carlos"* . . Verdi
ROSALIA LEVY - Grade II - Mrs. Drew

POLONAISE in Do sharp minor . . . . Chopin
SONIA WEINBERG - Grade VI - Mr. Ebell

(*a*) Viennese Melody . . . . . Kreisler
(*b*) CANZONETTA . . . . . d'Ambrosio
HAROLD DOYLE - Grade V - Mr. Fabrizio

(*a*) Elfin Dance
(*b*) Album Leaf . . . . . Grieg
REBECCA EDELSTEIN - Grade III - Mr. Ullian

The End of the Rainbow . . . . . James P. Webber
Dramatic Expression - Miss King
PIERROT — MABEL NORRIS PIERRETTE — MARION MINER
WILL O' THE WISP — BARBARA SPINDLER

Consolation . . . . . Liszt
MARY HEARNE - Grade V - Mr. Ebell

ADAGIO . . . *from "Concerto in La Major"* . . Mozart
GORDON MOORE - Grade III - Mr. Leavitt

(*a*) Lasciati amar . . *in Italian* . . Leoncavallo
(*b*) Als die alte Mütter . *" German* . . Dvořák
(*c*) Vous dansez, Marquise *" French* . . Lemaire
(*d*) The Cry of the Woman *" English* . . Manna-Zucca
IRIDE PILLA - Grade III - Mme. Ferrabini

(*a*) Love's Sorrow Viennese Waltz . . Kreisler-Rachmaninoff
(*b*) March Wind . . . . . MacDowell
CATHERINE CARVER - Grade VI - Mr. Ebell

TWO MOVEMENTS *from "Sinfonia da Camera in Re Major"* Porpora
Ensemble Class - Miss Seydel

ALEXANDER BAVICCHI CARL PETERSON
HAROLD DOYLE RAYNOLD ROBILLARD
SHIRLEY NEEDLE WILLIAM WELCH

SONIA WEINBERG, JOSEPH OROSZ } Accompanists

Steinway Pianoforte

LECTURES GIVEN IN THE HISTORY OF MUSIC 1923–1924

1. The Music of the Ancients. The Music of the Mediaeval and Renaissance Periods.
2. John Sebastian Bach.
3. George Frederick Handel.
4. The Early Development of the Opera, including the Reforms of Gluck and Mozart.
5. Growth of the Symphony and Quartet; Mozart and Haydn.
6. Ludwig van Beethoven, the Artist. His Place in the History of Music.
7. Beethoven, the Individual.
8. The "Storm and Stress" Composers — Weber, Schubert, Schumann, Mendelssohn.
9. Richard Wagner's Revolution in Music.
10. Wagner's career.
11. The Pioneers of the Symphonic Poem — Berlioz and Liszt.
12. Brahms and Chopin.
13. Recent Musical Developments in Italy and Germany.
14. Franck, Debussy, and Living French Composers.
15. The Growth of the Russian School.

PIECES REHEARSED IN THE ORCHESTRAL TRAINING CLASS, 1923–1924

BEETHOVEN . . . Symphony No. 1
" " " 3

BERLIOZ . . . . . Hungarian March

BIZET . . . . . Suite L' Arlésienne No. 2
" Overture to "*Patrie*"

BOITO . . . . . Romanza *from* "*Mefistofele*"
(JOSEPH ANTONELLI . . Tenor)

CHOPIN . . . . . Nocturnes: Op. 9, No. 1; Op. 37, No. 1; Op. 48, No. 1.

CONFREY . . . . . Three Little Oddities

GOUNOD . . . . . Cortège *from* "*The Queen of Sheba*"

HAYDN . . . . . Symphony No. 2

JACCHIA . . . . . Tarantelle

MENDELSSOHN . . Meeresstille und Glückliche Fahrt

NICOLAI . . . . . Overture to "*The Merry Wives of Windsor*"

OFFENBACH . . . . Overture to "*Orpheus*"

PUCCINI . . . . . Two Arias *from* "*Manon Lescaut*"
(JOSEPH ANTONELLI . . Tenor)

ROSSINI . . . . . La Gazza Ladra
" L' Italiana in Algieri

SAENGER . . . . . Suite of Four Poetic Album Leaves

SKILTON . . . . . Two Indian Dances

STRAUSS . . . . . Waltz, "On the Beautiful Blue Danube"

SUPPÉ . . . . . Overture to "*Poet and Peasant*"
" " " "*Light Cavalry*"

WAGNER . . . . . March and Chorus *from* "*Tannhäuser*"

PIECES REHEARSED IN THE CHORAL TRAINING CLASS, 1923–1924

BRAHMS . . . . . The Little Dustman
" Lullaby
GRIEG . . . . . In the Boat
MOZART . . . . . Hymn to the Sun
PERGOLESI . . . . Nina
RUBINSTEIN . . . Dew in Spring
SACCHINI . . . . . Chorus of the Druids *from "Evelina"*
R. STRAUSS . . . Serenade
TCHAIKOWSKY . . A Message
WAGNER . . . . . Dreams
WEBER . . . . . To-night

MEMBERS OF THE ORCHESTRAL TRAINING CLASS, 1923–1924

VIOLINS

E. Sorton, H. Doyle } Concertmaster
S. Needle
H. Williams
B. O'Connor
J. McManus
J. Demingo
C. Peterson
E. West

F. Burnett
J. Duane
A. Jorin
W. Rideout
W. Welch
J. Dobbins
I. Feinstein
C. Hickey

VIOLAS

W. Poole
L. Corrigan

VIOLONCELLOS

A. Bavicchi
M. Gaebel

CONTRABASSES

W. Aitken
J. Lamson
D. Saraceno
C. Parry

PIANOFORTE

F. DeLisle
A. Johnson

FLUTES

F. Eaton
G. Bennage
M. Norris

OBOE

D. Horgan

CLARINETS

G. Moore
S. Robinson

HORNS

C. Clerks
J. McGann
D. Marshall

TRUMPETS and CORNETS

B. White
P. Bentley
E. Bigham
J. Mitchell
H. Aronofsky
A. DeLucia

TROMBONES

S. Koplow
G. Nichols
H. Caron
A. McDermott
E. Collins

PERCUSSION

L. Chinn
W. Casey
R. Leith
P. Sherlock
F. Finkelstein
E. Gallant
A. Giannelli

INDEX

	PAGE
Admission	6
Ballet Training	32
Band Training Class	31
Bassoon	22
Calendar (Second Page of Cover)	
Certificates	8
Choral Training Class	31
Choral Training Class Pieces Rehearsed 1923-1924	40
Chorus Conducting	9
Clarinet and Bass Clarinet	21
Classes (See Instruction)	6
Coaching	12
Composition	9
Conducting	9
Contrabass	29
Cornet	24
Counterpoint and Fugue	10
Courses of Study	9
Diplomas and Certificates	8
Dramatic Art	31
Dramatic Art for Grand Opera	31
Ear-Training	11
English Horn	20
Ensemble Classes (Stringed Instruments)	30
Evening Instruction	7
Examinations	7
Faculty	4
Flute and Piccolo	19
Formal Analysis	10
Free Classes	5
General Information	33
Harmonic Analysis	10
Harmony	11
Harp	18
History of Music	12
History of Music Lectures, 1923 1924	38
Horn	23
Instruction	6
Languages	32
Library	33
Miller Piano Prize	34
Oboe	20
Orchestral Conducting	9
Orchestral Training Class	31
Orchestral Training Class Pieces Rehearsed, 1923 1924	39
Orchestral Training Class Members, 1923 1924	41
Orchestration	9
Organ	18
Percussion	26
Pianoforte	13
Powers Violin Prize	34
Practice Privileges	33
Preamble	3
Prizes	8, 34
Recitals and Concerts	35
Regular Students	6
Regulations	7
Residence	33
Rhythmical Articulation	11
Rudiments of Music	11
Saxophone	23
Scholarships	34
Solfeggio	11
Solfeggio for Children	12
Special Students	6
Summer Session	7
Supplies	33
Technique Class (Pianoforte)	13
Technique Class (Violin)	27
Theory	11
Trombone	25
Trumpet	24
Tuba	25
Tuition	7
Viola	27
Violin	26
Violoncello	28
Voice Culture	12

Printed at
The Industrial School for Crippled and Deformed Children
241 St. Botolph Street, Boston, Mass.